

# The Musical World.

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## THE MUSICAL SEASON, 1853.

We are now, as Jules Janin would say, *en pleine saison*. As for the concerts of chamber music, *classical* of course, they are more than ever numerous. We have Sterndale Bennett, Lindsay Sloper, Alexandre Billet, Ernst, Pauer, Emanuel Aguilar, Charles Lucas, Dando, Jansa, and more to come, all in full play, and all playing on Broadwood's pianos, except Lucas, Dando, and Jansa, who play upon bowed instruments. We have Ella, director of the Musical Union, directing his new series of entertainments—his Wintry Evenings—with the pluck and pugnacity that distinguish his conduct of the elder series—his Summery Afternoons. What with these, and Mr. Alleroff's "Monsters," we have enough. But enough is not enough; there are three great choral societies, in full swing, or rather sing—the Sacred Harmonic Society, the London Sacred Harmonic Society, and the Harmonic Union—all at Exeter Hall, all giving gigantic works with gigantic orchestras; so that Costa, Surman, and Benedict, have little or no rest. And yet we are not a musical folk, and London is not a musical *urbs*. All this, moreover, is out of the season, which has not yet begun; so that when we said, a'top, that we were *en pleine saison*, we said as Jules Janin would say, without the authority which Jules Janin occasionally has for saying what he says. We were consequently out of season in asserting that we were in season. Let us, however, pass to another paragraph, without searching for the nice signification of the dissyllable—season, season! season!

We are not in season, although these pianists are all playing upon Broadwood's "grands," (in deference to the verdict of the Great Exhibition at the Crystal Palace, 1851—which conferred upon Peter Erard the prize medal, and constituted him the *bœuf gras* of harmony)—though all these pianists are playing upon Broadwood's "grands," (with clever, pretty, little Miss Coulon, to boot, who plays on Erard's)—though all these choral societies are in full sing,—though Mr. Alleroff is breeding "monsters,"—though Ella is wintering at Willis's, we are not in season;—the season has not begun. Julien has returned from the provinces; Madame Pleyel, having fulfilled her tour, and filled the money-bags of the undaunted Beale, is now among us; Ravel is making the audience laugh, and the manager chuckle, at the St. James's; Albert Smith—at whose *Mont Blanc* the press was so great, that he was compelled to repress the press, satisfied to have pressed the public into his service, and sure to be able, when requisite, to re-press equally into his service that self-same press he had repressed, and

which, impressed with the justness of his views, was in no way depressed by his enforcement of them; but, on the contrary, was pressed to admit that the suppression of its privileges was the elevation of its order—Albert Smith is still expressing to the press (the pressing public—not the public press) that the compression of the breath on the forehead of a high mountain is a matter, not of choice, but of necessity; Mr. Woodin is gallantly striving to maintain his ground against the public apathy, and, with his Carpet-Bag, shifts from place to place in search of a resting-one; all the theatres are wide open; Buckstone worries Keeley at the Haymarket; and a man walks upon the roof of Old Drury, with his head downwards like a fly, to which up and down are indifferent—or a fool, to whom life is indifferent, or an impostor, to whom lying is indifferent, and who puts bee's-wax on his boots (Oh, Mr. Smith!—alas! poor Drury!—"what next will you be put to?" is but a stale question!); Harry Lee Carter has come back with an entertainment as new as possible, which is impossible; all these things are going on, all these and more than we have breath to mention in a paragraph; all these are going on, Soldi the Vociferous has not arrived, and yet we are not in season!

The thing is preposterous, but is not less true. The season means the Opera; the Opera means the Italian Opera; the season is when that is, and is not when that is not. Then comes Jules de Glimes, and many masters of the art of song, with Pimsuti, Pilotti, Perullo, and Petrefaccio, who all "accompany" at Puzzi's. Then is the season, and not till then. Let Jules de Glimes be seen in the Haymarket, and any one, the meanest of us, may safely say, "*Now is the season!*"—but not till he be seen, that *hanneton du Ton*, that Jules de Glimes, who shines like a dew-drop in the April sun.

The Amateur Musical Society, the Old Philharmonic, and the New Philharmonic—the Musical Union, director and all—the Beethoven Quartet Society, and last not least (without forgetting the *Reunion des Arts*) the Quartett Association are all approaching, like a cloud in the distance, impelled by the wind of time, which blows incessantly. These are all approaching; but even they would not make a season without the Italian Opera, for they would fail to bring Jules de Glimes from Brussels and the *moules*, unless the Italian Opera figured in the back-ground, as the wall and limit of the picture.

Now about the Italian Opera—what about the Italian Opera?

## JULLIEN'S AMERICAN TOUR.

THE celebrated *maestro*, modest with all his renown, is determined to go strong-supported to the New Continent, well-begirt and brightly surrounded, and not to stand upon his own reputation—great and universal as that may be—for Yankee suffrages. Jullien has engaged a cohort of instrumentalists, efficient and well-pight, containing sundry celebrated names, if not overpowering in numbers. Koenig, the prince of cornetists, numbers himself in the ranks; and Baumann, the potent bassoon; with Wuille, the fire-new famed clarinet; Pratten, the popular flute; and others several whose names we should mention, if certified as to their going.

Recently we have learned that Jullien, to make assurance doubly sure, has added Bottesini, the giant double-bass, to his band. He will thus take Yankee-land literally by storm; since Bottesini, by himself, never fails to create a hurricane wherever he goes; and, with Jullien and Jullien's potencies, must of necessity convert the hurricane into a tornado. In North and South America, Bottesini has already made himself famous. He conducted the opera at the Havana for two seasons, and has, hundreds of times, enraptured the Northerners and Southerners with his magic bow. Wherefore Bottesini, the double-bass, will be doubly welcome, as an old friend and immense favourite, and as one upon whose reputation the European seal has been firmly set.

To leave no stone unturned to delight his Transatlantic audiences, Jullien has superadded to his attractions the charming and wonderful Anna Zerr, whose triumphs in the provinces we have but recently recorded. If ever vocalist was fashioned to "astonish the natives," it is Anna Zerr, whose prodigious facility and extraordinary powers, cannot choose but make inroads upon the enthusiasm of our brothers over the water. We are prepared for nothing less than a genuine and universal demonstration on behalf of the fair Teutonic *cantatrice*, whose engaging deportment and irresistible manner, no less than her voice and singing, enchanting both, are certain to make havoc in the New World. Few singers, like Anna Zerr, combine the wonderful and the pleasing in their capabilities. With a voice more astonishing and dazzling than that of La Grange, and as rapid as Persiani's, she can warble the simplest *lieder* as simply and with as little flourish as Jetty Treffz herself, and each style will seem to be her *forte*. She can thus command two large divisions of her audiences—the lovers of the bravura, who like to be dazzled and amazed, and the lovers of ballads, who prefer being touched and pleased. Health to Anna Zerr, a good voyage, and a speedy return! May her bright laurels never grow less bright!

MULLER *versus* MENDELSSOHN.

(To the Editor of the Musical World.)

DEAR SIR,—Mr. Robt. Muller (of Edinburgh) is wrong,

when he states himself to be "the first pianist of Great Britain who then appeared before a German public." In 1830, I performed many times in public before a German audience, but I returned to England in 1831, much disgusted that I was not preferred to Hummel.

Yours obediently,

E. J. L.

Manchester, March 7th.

## AMATEUR MUSICAL SOCIETY.

THE seventh season began on Monday night, with a good programme and a crowded attendance. The brilliant and animated appearance of the rooms (Hanover-square) spoke well for the state of the subscription-list, and for the increased estimation in which the society is held by the fashionable public, and the amateur musical world at large. The selection was as follows:—

## PART I.

Symphony in A minor	...	Mendelssohn.
Overture, "Maritana"	...	Wallace.
Rondo Brillante (pianoforte)	...	Mendelssohn.

## PART II.

Overture, "Le Lac des Fées"	...	Auber.
Funeral March	...	Vincent St. Jervis.
Song, "Beloved one"	...	Miss Gabriel.
Selection (No. 2)—"Robert le Diable"	...	Meyerbeer.
Overture, "Il Turco in Italia"	...	Rossini.

Conductor, Mr. G. A. Osborne.

Of the four conductors—Messrs. Balfé, Lucas, Negri, and Osborne—all professors of ability, who have directed the performances of the Amateur Musical Society since its foundation in 1847, it must be admitted that the last has been the most successful in bringing his somewhat incongruous forces under control; in saying which, no disrespect is intended to the other gentlemen, nor any comparisons whatever suggested. Mr. Osborne has, however, persuaded the amateurs that two rehearsals for a grand symphony are better than one, and induced them to act upon that persuasion—a proof that he has been able to give more than ordinary time and pains to the task he has undertaken. That the orchestra has greatly improved since it has been under the guidance of Mr. Osborne, it would be too much to assert; but that it enjoys a fairer chance of progress than previous to his appointment as conductor, is indisputable. The execution of the slow movement in Mendelssohn's Symphony was unusually smooth and satisfactory; the violins brought out more tone, and were much better in tune than they were last season. Moreover, the reading was generally correct, and in many places decidedly effective. The three quick movements were a long way off perfection, the last most remarkably so; but, when it is remembered that the band is composed of forty-eight amateur to twenty-four professional performers, while in the very important department of stringed instruments, there are only eight professors, it is surprising that the faults are not more numerous, and the general imperfection greater. Vincent Wallace's *pot pourri*, made out of some of the most graceful melodies in his opera, *Maritana*, Auber's sparkling and tuneful overture to the *Lac des Fées*, and the still lighter orchestral prelude of Rossini, being all much easier than Mendelssohn's elaborate Symphony, were, of course, played

with far more decision and clearness. The popular "selection" from *Roberto*, brought out some of the solo instruments, amateur and professional, in advantageous prominence. Among the former, the oboe of Mr. Alfred Pollock, and the cornet-à-pistons of Mr. H. E. Tatham, called for especial notice. Either of these amateurs might easily be mistaken for professors. To allude once more to the band, we strongly recommend the addition of two or more professionals to the tenors, which, being only six in number, are scarcely heard; while the violoncellos are more numerous than strong, and the double basses would equally gain by a little professional reinforcement.

The talent of Miss Gabriel, as an accomplished amateur pianist, is known and recognised in all musical circles. Her choice (if it was her choice), however, of so trying and difficult a piece as Mendelssohn's *Rondo Brilliant* in B, was injudicious. That Miss Gabriel may be able to get through this *rondo* in her own study with satisfaction to herself, we have little doubt; but playing in private is a very different thing from playing in public, and it was not astonishing, in presence of so large an audience, that nervousness should have impaired the resources of the lady to such a degree as to prevent her from doing justice to herself and to the music. As a composer, Miss Gabriel entirely retrieved her laurels. Her song, "Beloved one," an elegant and expressive ballad, charmingly sung by Miss Dolby, and accompanied by herself, was unanimously encored.

The Funeral March of Mr. Vincent St. Jervis, dedicated to the memory of the Duke of Wellington, was a novelty of real merit and interest. Although the rhythm is the same as in the well-known movement from Beethoven's *Eroica*, and the Funeral March from the same composer's sonata in A flat, and although there is no striking originality in either of the principal themes, so strong a feeling for harmony, and so evident a talent for orchestration, are observable in Mr. St. Jervis's March, that even musicians could not have listened to it without satisfaction. The episode in the major key, chiefly for wind instruments, is very happily arranged; and the absence of effort and affected sentiment throughout, merits commendation apart.

On the whole, the first concert of the Amateur Musical Society was, in all respects, a promising inauguration of the season.

#### HARMONIC UNION.

After starting with a menace of no end of "novelties," and with the pretext of an entirely "new plan," the Harmonic Union has found it desirable to fall back upon the *Messiah* and *Elijah*—thus placing it in direct opposition to the Sacred Harmonic and the London Sacred Harmonic Societies. The two masterpieces of sacred music, however, are sure to bring money; and, in spite of all its asseverations, the Harmonic Union looks upon money as the sinews of war—wherein it resembles societies in ordinary, musical and non-musical. With such an accomplished conductor as Mr. Benedict, however, and the vocal and instrumental performers under his direction, a good execution of these well-known works may be counted upon. The *Messiah* was recently performed in the most effective manner, and *Elijah*, on Tuesday night, if possible, still better. On both occasions Exeter-hall was crowded to the walls. The principal singers on Tuesday night were Mrs. Enderssohn, Misses F. Rowland, Dolby, Bassano, and Chambers, Messrs. Lawler, Gadsby, Smithson, Walker, and Sims Reeves. Mrs. Enderssohn, if she could always make sure of singing in tune, would stand a good chance of pro-

gressing, since her voice is an undoubtedly beautiful *soprano*. As a *debutante*, Miss F. Rowland, another *soprano*, holds out decided promise; but at present, as was proved in the widow's duet with *Elijah*, her execution wants finish of style. Miss Bassano took great pains with the recitatives of Jezebel, which are, however, not entirely within her means; and as much may be said of Mr. Lawler, to whom, with all deference, the music of the part of *Elijah* is as yet, comparatively, a sealed book. Miss Dolby was as admirable as ever in the principal *contralto* songs, the last of which, "O rest in the Lord," was encored. The same compliment was paid to the unaccompanied trio, "Lift thine eyes," sung by Mrs. Enderssohn and Misses Dolby and F. Rowland. Mr. Sims Reeves sang the tenor songs and recitatives as well as they could possibly be sung. We have seldom, indeed, heard anything more thoroughly artistic than his execution of the last air, "Then shall the righteous," which richly merited the encore it obtained. The choruses were executed, for the most part, with great spirit, and the band was excellent. Mr. Benedict was loudly applauded on appearing in the orchestra.

#### WOODIN'S CARPET-BAG AND SKETCH-BOOK.

After a career of most unprecedented success, Mr. W. S. Woodin has removed his well-known entertainment to more commodious and central quarters. The Marionette theatre is deserted. We will not say that the grass grows in its halls, but we venture to affirm that it will not soon again present such an animated appearance as it used to do when Mr. W. S. Woodin was accustomed to "turn over the leaves of his little Sketch-Book, and unpack the contents of his miniature "Carpet-Bag" there. Mr. W. S. Woodin has taken the *Salle Robin*, in Piccadilly, just facing the Haymarket. He could not have done a wiser thing, as the situation is one of the most central and come-at-able in all London, and—as the individuals afflicted with houses that are too large for them invariably say when advertising in the *Times*, their willingness to let a room or two to a gentleman employed in the city all day, or to a quiet lady without encumbrance, and any employment at all, or in fact to any one they can get—"omnibuses to and from all parts pass the door every minute." Mr. W. S. Woodin has re-christened his new abode, which will henceforth be known in all the four quarters of the globe, as well as in Australia, as the "Myriographic Hall." The only fault we have to find with the said "Myriographic Hall" is, that we fear it will be too small to contain the crowds that flock nightly to obtain admission. On last Monday, which was the first time of Mr. W. S. Woodin's performing there, we saw an immense number of people turned away, and were ourselves among the disappointed ones. We were more fortunate, however, on Thursday night, when we managed to obtain standing-room. The whole place has been re-decorated in the most chaste manner, and is, really, one of the most elegant places of amusement in the metropolis. As regards more particularly Mr. W. S. Woodin's performance we can safely assert that it is one of the very best things of the kind ever known. Old ladies and gentlemen may, of course, if they choose, shake their heads and talk about "Old Matthews," but no one will believe that he was better than Mr. Woodin, even if he was so good. The present generation are rather suspicious of the flaming accounts of bye-gone favourites. The century we live in beats all those that preceded it in every great and useful invention, although some shaky individuals of the old school will still prefer stage-coaches to express-trains; such being the case, why should it



not, to put the case very mildly, be at least equal to former ages in its *artistes*? We believe it is. As was to be expected, Mr. W. S. Woodin has now gained experience, and with it a certain ease and finish which much increases the charm of his performance, which may really be pronounced unique. That this is the general opinion of the public is proved beyond a doubt by the immense crowds that fill nightly the "Myriographic Hall."

### Foreign.

NEW YORK.—On Thursday evening Douglas Jerrold's new comedy of *St. Cupid; or, Dorothy's Fortune*, was produced at Wallack's Theatre. It will be in the recollection of our readers that this piece was performed, for the first time, before the Court at Windsor. On Monday evening, February 14th, the opera of *Lucia* was presented at Niblo's for the first time during Sontag's engagement, to one of the usual overflowing audiences which regularly assemble on every opera night at this very popular establishment. The opera, as a whole, is perhaps the most attractive to the general taste of any production of its celebrated composer, and, even when it is indifferently performed, it always commands applause. Madame Sontag, as Lucia, reaped new laurels, having exhibited, both as singer and actress, as great, if not greater ability, than in any previous part in which she has hitherto appeared. We are always delighted with her exquisite vocalization, which, in the last act of the present opera, was so superb that it very nearly achieved perfection. Signor Badiali is always the careful artist, and his performance of the part of Ashton is so well and favourably known here, that its simple announcement is alone sufficient to excite curiosity. Signor Pozzolini is a fair tenor; we have heard much better and much worse, and his acting and singing of the part of Edgardo, with the single exception of the "O bella alma," certainly added nothing to his previous reputation. *St. Cupid; or, Dorothy's Fortune*, was represented at the Broadway on the 14th of February. The new enterprise of an attempt to establish German and French plays in New York, is likely to be successful. The little theatre in the Bowery has been crowded, and the audiences appear to be highly gratified with the entertainments. Although the stage is small, yet the artists exhibit a thorough knowledge of the histrionic art, and acquit themselves with great credit. Mr. Thackeray's audiences have largely increased since the first lecture. His success is easily accounted for. It is a rare thing, in this day of mercenary literature, to get an independent opinion from a strong mind, and expressed in a style so lively and graphic.

It is reported that Miss Virginia Sinclair, sister of Mrs. Sinclair, the actress, is about to make her *debut* on the stage. The theatrical critic of the *N. Y. Sunday Atlas* hopes that the report is without foundation, and says that "Miss Virginia is a young lady of some fifteen summers, and very beautiful. She is highly educated, and we cannot but hope that she will be spared from a vocation, which is surrounded by temptation and danger. A more promising child we never knew; and it would be a source of deep regret to all her friends to find her on the stage." All this is true with the exception—that Miss Virginia is seventeen instead of fifteen. Gottschalk, the pianist, gave his first concert in New York at Niblo's saloon, which was crowded, and the artist was welcomed with great enthusiasm. Gottschalk is a fine executant on the piano; his fingering is remarkable, and he deserves his fame. Catherine Hayes has met with great success in California. Her concerts in San Francisco have been crowded. Tickets were sold at auction, and the choice of a seat commanded 1,150 dols.!

Nuggets of gold were thrown on the stage, and she received, as a present, a splendid riding hat, made of green velvet, embroidered with shamrocks of gold, and clasped with a golden harp. Catherine Hayes had announced her last concert in San Francisco, and she intended to proceed to the city of Mexico. We understand that very liberal offers have been made to Mrs. Nisbett by more than one New York manager, to visit the United States on a professional tour. Mrs. Nisbett is not likely to accept any offer of this kind, for we are assured that she will not leave England while her aged mother requires her kind attention. Mr. Alfred Bunn gave his interesting Shaksperian entertainment at Lowell on the 12th inst. He gave readings from *Macbeth*, *Othello*, *Richard III.*, and from Byron and Canning. Mr. Bunn will shortly give the same entertainment in Philadelphia. The amount received at the Sontag private concert at Niblo's Saloon, Jan. 29th, in aid of the funds of the Hope Institution, was 2,708 dols. Madame Sontag generously volunteered her valuable services on that occasion. Paul Jullien's farewell concert took place at the Metropolitan Hall on Tuesday, the 22nd instant, when he received the valuable aid of Madame Sontag. Mrs. Sinclair commenced an engagement at the Metropolitan Theatre in Buffalo on the 14th ult. She appeared as Beatrice in *Much Ado about Nothing*. Madame Anna Bishop gave her last Musical Festival at Carusi's Saloon, in the city of Washington, on the 20th. Mr. G. V. Brooke met with great success in the West. He is engaged to perform at St. Louis. Mr. Forrest is now in New York, and it is said that he will soon fulfil another engagement at the Broadway Theatre. Madame Biscaccianti gave her farewell concert in San Francisco on the 10th Jan., and was about to depart from that city for South America. Barnum, the Napoleon of showmen, is about to erect a Museum in Cincinnati. Ole Bull is giving a series of farewell concerts in the Southern cities. Madame Anna Thillon is performing with Mr. Hudson at the St. Charles' Theatre, New Orleans. The Bateman children are engaged to perform at Placide's Varieties, New Orleans. Mrs. Mowatt is engaged at the Mobile Theatre.

NANTES.—(From our own Correspondent.)—Fortunately for the inhabitants of Nantes, M. Guerin is officially announced as director for the next season, and seeing the success and popularity which have hitherto crowned his efforts, with perhaps the most difficult audience in the provinces,—next year, with an increased subvention, he will no doubt command such talent that the most fastidious *abonné* must be satisfied with. On Sunday, *Le Sonneur de Saint Paul* was given, with *La Reine de Chypre*. In the first piece, the acting of M. Roche was sufficient to fill the house, without even the attraction of Chambon in the second. This gentleman is well known throughout France, as one of the most distinguished actors of the *grand rôle*. On this occasion, I remember to have seen few performances more impassioned than his delineation of this difficult character. There is a grace of action, and a thorough knowledge of the business of the scene, that renders every part he undertakes worthy of favourable remark. In *La Reine de Chypre*, Madlle. Chambon and Flachet received their usual ovations, and I never heard M. Lapiere, the tenor, sing with so much taste and expression. He received repeated marks of approbation, and shared the honours of the evening with the two former popular artistes. The new opera of *Galathee* has been produced for the *chanteuse légère*, Madlle. Hillen, but was a perfect failure, having only been played once. I have not noticed *La Dame aux Camélias*, which has met with so much success, and has been so perfectly acted here, in the principal part, by Madlle. Victoria. You would naturally say—imagine any one but Doche playing the part,

and *en province*, you would go to the theatre with doubt. Madlle. Victoria's impersonation of the part, however, was a *dead heat* with Doche. Never could *artiste* throw more passion or intense feeling into a *role*. Her acting with Roche as Duval, the father of Armand, in the third act, was as perfect a dramatic representation as could be given. It was one of the most touching scenes I ever saw, and her attempt to put on her shawl while dying, saying, "*Je ne peux pas*," was, as was seen by a suppressed cry of horror from the audience, one of the most powerful acts of dramatic skill ever witnessed. *Sullivan*, a piece taken from English life, has been played this week, but arriving only in time to see M. Ribes called on the stage, with a perfect *furor*, I can give no opinion on the artist engaged in it; but no piece of merit can fail here, that has had success in Paris, with such artistes as Ribes, Devaux, Andriveau, and Jobey, to fill the characters. *Vieuxtemps* gives a concert on Friday, of which I will send you an account.

HAMBURG.—*Count Ory*, one of Rossini's most exquisite comic operas, has been again performed here, after having been at rest for several years. Herr Reichardt was the principal cause of its being brought before the public again, who listened to it with the greatest pleasure, and applauded all the performers, especially Herr Reichardt, whose talent as an actor, singer, and musician, was proved, and met with deserved success. Herr Reichardt, of course, performed the part of Count Ory, which was originally written for Nourrit, the celebrated French tenor. Herold's *Zampa* is to be performed in a few days, for the benefit of Herr Reichardt, and we are all looking forward to that evening with much pleasure. Herr Formes has left Hamburg for London, to the great regret of his numerous admirers. He sang delightfully, the part of Don Alfonso, in *Lucrezia Borgia*, the night before leaving.—(In our last notice from Hamburg, the name of Herr Formes was printed Forbes, and that of Wallace was printed Walker. The error was owing to our correspondent's imperfect orthography.—Ed. M. W.)

### Dramatic.

FRENCH PLAYS.—ST. JAMES'S THEATRE.—Novelties are produced in such rapid succession at this house that it is no easy matter to keep pace with the manager. We are happy in being able to announce that M. Ravel's engagement will be continued up to the Easter vacation. Madlle. Luther of the Gymnase has also made her appearance; for the present the lady must monopolise our attention. She appeared on last Monday week in two new pieces; the first, a vaudeville, by M. Ernest Servet, called *Les incertitudes de Rosette*; the second is entitled *Livre III, Chapitre I*—known to the London public by the Haymarket version, called, *A novel Expedient*. Madlle. Luther created a highly favourable impression. She is fair, inclined to be pretty, and evinced a fair amount of stage versatility; her candour is at times tantamount to downright pertness, and her *naïveté* is certainly more assumed than natural, and proves that she has calculated her resources, and leaves nothing to mere chance. In the second piece Madlle. Luther displayed considerable talent, alternately a tyrant and an angel. She was equally at home in both phases of the character, and evoked the hearty applause of her audience. As regards the pieces themselves, the first is constructed of such slender materials that we scarcely know how to give any idea of the story. Rosette has an uncle who wants to rid himself of his niece, so as to devote himself entirely to the adoration of a charming *gouvernante*, and he hits upon the plan of marry-

ing her off-hand. These lovers present themselves, a difficulty not foreseen, and to settle the question, her uncle proposes to cast lots, Rosette having no choice of her own. Two of the gents consent, the third refuses on the plea that he wishes to owe his happiness to the free choice of the lady and not to mere chance. Rosette is delighted with this sentiment and selects him at once for her husband. Such is the first piece. As for the second, it is much of the same stamp as regards construction; but the dialogue is livelier and the personages are more marked. The part of the wife, who is jealous even of her husband's male friends gives a good margin to the by-play of the actress, and creates an individuality rarely found in the lightly constructed pieces of the French stage. If we may judge from the crowded state of the house, Mr. Mitchell must be doing a good business.

A rather interesting *Proverbe* has also been played, in which Monsieur Ravel and Madlle. Luther take the principal parts. It is entitled *Qui se dispute, s'adore*, and was originally produced at the Palais Royal, some three years back. The plot turns on the bickerings of a married couple who go through the old farce of perpetual matrimonial discord; and, to make matters worse, the lady receives with complacency the attentions of a fair young gentleman, while the husband is sensible to the charms of an amiable young widow; the origin of all this discord being the gentleman's love for cigars, and the lady's predilection for millinery and haberdashery. A mutual friend appears in the nick of time, and, acting upon the homœopathic principle, proposes a separation. This causes a sudden revulsion of feeling among the parties; they find that they in reality are strongly and sincerely attached to each other, fly into each other's arms and bury the past in oblivion, both vowing to behave better in future. M. Ravel was excellent as the husband, and elicited shouts of laughter; the wife was also very cleverly impersonated by Madlle. Luther; and that of the mutual friend who effects the cure, by Madlle. Lambert.

On Monday last, M. Lafont made his first appearance for the season in a new vaudeville, entitled, *Une petite fille de la Grande Armée*. He was welcomed with the warmest enthusiasm, and played with his wonted ability.

DRURY LANE.—On Monday night the house was really crammed, on the occasion of the benefit of Mr. E. T. Smith, the lessee. The English public have a natural, though perhaps unconscious, respect for what is familiarly, but very expressively, called "pluck," and it was this feeling, no doubt, which, in a great degree, caused them to show, by the most convincing argument in the world, namely, a golden one, that they appreciated Mr. E. T. Smith's spirited conduct in once more opening Drury Lane for dramatic representations. Not only, too, did Mr. E. T. Smith open the theatre, but he has kept it open for three months, a fact which redounds considerably to his energy and perseverance, considering the great difficulties that he has had to contend with, one of which, and not the least one, is the apathy of the public in all that relates to matters dramatical. This, however, we firmly believe, is to be overcome, if managers would give good and new pieces of interest—pieces which appeal to the general audiences and not to the select few that grace the dress-circle. As a proof what we say, we may instance the play of *Gold*, which had a most successful run, and brought no inconsiderable amount of the precious metal into the treasury. If Mr. E. T. Smith only continues to produce novelty, and if he will increase the strength and efficiency of his company, we may have, and we trust we shall have, the pleasure of congratulating him on his second benefit this time next year,

The entertainments on Monday night consisted of a new drama in three acts, entitled *The School for Kings*, and a grand spectacle, interspersed with dancing, and called the *Turkish Lovers*. Of the first piece it is unnecessary to say anything, as, at the time of writing these lines, namely, Thursday evening, it is already out of the bills. The *Turkish Lovers* was more successful, and, although the plot is not very new, nor excessively interesting, seemed to put the audience into a very good humour. There is some very pretty scenery and dancing in it, and the "getting up" is exceedingly creditable to the management.

The grand attraction of the evening, however, was the performance of Mr. Sands, who walks upon a ceiling of polished marble with his head downwards, exactly as, in our youthful imagination, we always believed the inhabitants of the Antipodes used to do. Mr. Sands went through his difficult feat most successfully, and was greeted with loud applause, although we believe that a portion of the audience felt rather annoyed at the fact of there being a net suspended under him in case he should fall. Half the charm was destroyed for them, directly they perceived that in case of Mr. Sands obeying the general law of gravitation and coming down, as the expression is, with a run, there was a chance of his not breaking his neck.

**HAYMARKET**—On Wednesday, that highly and deservedly popular actor, Mr. Leigh Murray took his benefit. The house was crowded to the ceiling by a most brilliant audience, who testified in an unmistakable manner, their great esteem for the accomplished and elegant *beneficiaire*. The pieces selected for the occasion, were, *A Dream of the Future*, *Mind your own Business*, and *Box and Cox married and settled*. Mr. Leigh Murray's delineation of the character of Captain Lovelock, in the first piece was a most masterly performance. We will not attempt to describe its various and manifold beauties of conception and execution, firstly, because we are limited for space, and, secondly, because, even if we had the space necessary, we frankly confess we have no desire to be writing half the night. All we say is, that if the public wish to be delighted and amused, let the public go and see *A Dream of the Future*, when it is repeated, which it, no doubt, shortly will be, and the public may be sure that it will be delighted and amused.

#### ROYAL SOCIETY OF MUSICIANS.

The 115th Anniversary Festival of this charitable and praiseworthy institution came off on Tuesday night, at Freemasons' Hall. The attendance was very large, and a greater number of professors and amateurs sat down to dinner than has been known for some years. Mr. B. B. Cabbell, M.P., was in the chair for the first time, although he has on many occasions distinguished himself as chairman at the Melodists' Club, and other musical institutions, where conviviality and harmony go hand in hand. The preparations for the meeting were chiefly under the direction of Mr. G. F. Anderson, successor of the late Mr. Parry, who for so many years occupied the post of hon. treasurer. Nothing could be more satisfactory. The dinner was, in all respects, worthy of the high reputation enjoyed by the Freemasons' Tavern, and every attention was paid to the comfort and convenience of the guests. After dinner "Non nobis Domine" was sung by several of the professional members, in such a manner as would have satisfied the composer himself, whoever that much-disputed person may happen to have been. The usual toasts, loyal and conventional, beginning with "Her Ma-

esty," and ending with the "Royal Society of Female Musicians," proposed by the chairman, were received with accustomed honours, and followed, in succession, by appropriate musical performances, vocal and instrumental. The health of the chairman was proposed by Mr. Rovedino, who, in a very animate and appropriate speech, dwelt upon the benefits which the Royal Society of Musicians had conferred upon the musical profession. Mr. B. B. Cabbell, in reply, urged the obligation of society at large to support and encourage so excellent an institution. Both speeches were received with enthusiasm. The list of subscriptions, read by Mr. Anderson, proved that the society stands in no want of advocates, while the general statement of receipts and expenditure for the last year (as divulged by Mr. Rovedino) showed, on one side, £2,920 3s. 6d., and on the other, £2,637 3s. 1d.—leaving a balance in hand of £283 0s. 5d., which will, we presume, be added to the already very large funded property acquired by the society during the lapse of a century and more. The musical part of the festival was of the usual calibre. There was a band of wind instruments, which accompanied the national anthem, after the toast of "Her Majesty," and played the marches composed by Haydn and Winter expressly for the society. Glee by M'Murdie, Horsley, and Stafford Smith, with a madrigal of W. Beale, were admirably sung; a variety of songs and duets were given by Mesdames Ferrari and Weiss; Misses Birch, Kathleen Fitzwilliam, and Williams; Messrs. Benson, Ferrari, Handel Gear, Donald King, &c.; and two instrumental solos—a duet of Osborne, for two pianofortes, by Misses Kate Loder and Anderson Kirkham, and a *concertante* for violoncello and contrabasso, by Signors Piatti and Bottesini. There were many encores, and on the whole the musical entertainment gave the utmost satisfaction. It must be confessed, however, that one or two pieces of really sterling music would have been an agreeable relief—more especially since the entire audience was composed, as usual, of musicians and amateurs. The accompanists at the piano (Broadwood's) were Messrs. Cipriani Potter and Sterndale Bennett.

We have been favoured with a copy of the speech made by Mr. Rovedino, which we subjoin:—

"Mr. President, with your permission,

**LADIES AND GENTLEMEN**—The gentleman who, this day, honours for the first time, the Royal Society of Musicians by presiding here, is not a stranger to its annual festivals, or of its interests; for he has not only favoured the society by dining here before, but has been for several years a life-subscriber for a double ticket, and his name is among the list of liberal donations.

Gentlemen, in proposing the health of the day, I may be permitted to say, that the claims which that gentleman has on your consideration, are beyond the courtesies always cordially shown to those who occupy the chair,—for wherever charity turns her pitying glance—be it to alleviate the widow's sufferings, or the orphan's misery—the name of Benjamin Bond Cabbell is sure to be found the foremost of the throng, ready to plead in behalf of the unfortunate, and to stretch forth the beneficent hand; if the oppressed daughters of labour languish in hopeless want, or emigration waft them to distant climes, for a more abundant and remunerating employment, among the sacred band of patriots his name will be found and his means also—which are ever devoted to the social improvement of his fellow creatures.

These gentlemen, are strong claims on your supporting me, and which I am sure you cordially will, when I have the honour to propose the toast, the President of the day; before I do so allow me, Mr. President, ladies and gentlemen, to draw your attention to our society, for whose interests you kindly met here this day.

In the book before you, you will find the interesting story of the



origin of this society; how two orphans, the children of a talented but unfortunate German oboe player, were rescued in their misery by some benevolent musicians, who, commiserating their forlorn condition, generously subscribed and induced other brother professors to do the same for their supporter. The founders of the society were English, German, Italian, and French professors, and the present members continue the same union of native and foreign artists.

"From that time to the present, the funds of the Society have increased, and the permanent income is now £1,846 10s. 8d.; the next items are, the honorary life and annual subscribers, professional member's subscriptions, and finally donations and legacies. All these fluctuate and are uncertain; the total amount of the year's receipt is £2,920 3s. 6d., our expenditure £2,637 3s. 1d., leaving a balance in favour of the society of £283 0s. 5d.—a satisfactory result.

"But, gentlemen, our permanent income does not yet meet the expenditure, without the aid of this annual festival and the concert. We therefore depend on the liberality of those gentlemen, and I shall beg leave to include ladies, who attend here to celebrate this anniversary.

"We consider this dinner of paramount importance; it is an old English custom 'much honoured in the observance,' and a man feels better disposed—so Shakespeare assures us—and who can doubt the interpreter of nature, to open his heart and his purse-strings too, after so delectable and satisfying a recreation.

"Now, gentlemen, we do not send the cap or the plate to collect your contributions, but I respectfully solicit in behalf of the worn-out musician, his widow and children, that you will liberally contribute to the funds of this noble and useful charity; for I am ambitious to see the permanent income meet the annual expenditure, and leave a large margin, for the exercise of our benevolence to *non-claimants*, for we gave last Christmas, £60 to such applicants.

"Remember, ladies and gentlemen, that some of these musicians have been your intimate friends, dined at your hospitable board, and entertained your friends by their talents; they have taught your daughters, your sisters, and wives, and that dear indulgent mother, who first raised your infant voice to the praise of your all-bountiful Creator!

"Ladies, I beseech you, assist me by your irresistible influence, to accomplish that, which I am sensible my very feeble and imperfect efforts struggle to attain. Oh! that I had that eloquence which I have heard, and shall again hear echoed from these walls to move you to charity! you are aware, how short is the prosperity of the most talented musician—and it is worthy of remark, that there is scarcely a charity but requires and has the services of musicians when in their prime, and who cheerfully give their gratuitous aid.

"We are this evening favoured by the assistance of the most talented professors, irrespective of nationalities; some ladies are here members of a kindred institution, I mean the Royal Society of Female Musicians, who give 'their sweet voices' for our success. I may indulge in the hope, that the time is not far distant, when this noble institution shall be blended as one, with the Female Society of Musicians, and that we shall dine together, in this hall, for many years to come.

"There is a power here, which has always been exerted to the advantage of this society, and to which we give our most earnest thanks,—I mean the press, that free interpreter of public opinion, a blessing which this happy country enjoys, and may it last to the end of time.

"I can assure the gentlemen present, that if they will assist our charity by their generous contributions, that press will be most happy to make known *far and wide* their liberality this day.

"In conclusion I will say:—

'Here shall soft charity repair,  
And break the bonds of grief;  
Down the harrowed couch of care,  
Man to man must give relief.'

JOSEPH CRADDOCK.

"I have the honour to propose the health of our worthy and

honourable chairman, Benjamin Bond Cabbell, Esq., the president of this day."

The speech and the toast were received with the greatest favour. We have just been informed that the collection amounted to £329.

## MUSIC AT MANCHESTER.

(From our Own Correspondent.)

From various causes, not necessary to enter into here, we were prevented sending a detailed report of the bustling Festival for the People, last week at the Free-Trade Hall. It is the less to be regretted, however, from the fact, that to have done ample justice to every performance, would have taken up a whole week's number of the *Musical World*. The report you have given from the *Examiner* and *Times*, condensed as it is, is sufficiently lengthy, yet it only speaks of the two last performances. We have little to add now. Contrary to the expectations of many, Mr. Peacock's festival, by way of wind-up to the very many musical performances he has given in the Free-Trade Hall, was eminently successful. The first night, Wednesday, the 23rd ult., was a failure—not more than some 1,500 or 2,000 persons being present; but the attendance progressively increased—nightly, Thursday numbering some 2,500—Friday, (Sir H. R. Bishop's night) 3,000—Saturday, (national ballads) 3,500—and Monday, (German selections from Opera) 4,000. The average proceeds on the whole was most satisfactory, the concerts giving a delightful treat, which will be remembered with pleasure for years, to many thousands, and the artists being one and all gratified with their flattering reception in Manchester. The lady vocalists,—Mrs. Alexander Newton, and Miss Fanny Huddart, were both new to Manchester. Mrs. Alexander Newton pleased everybody by her charming manner and the perfect mechanism, if we may so term it, of her voice, her brilliant execution resembling a finely played instrument. She obviously is more successful in the bravura style, than in songs requiring a display of passion or feeling: thus, her song from the *Zauberflöte* of "the Queen of Night," delighted as well as astonished us; whilst her "Do not mingle," was hardly so eminently successful. Miss F. Huddart has an extraordinary voice, which does not seem yet to be fully under her control. She has one remarkably good quality—we never heard any singer express her words more clearly, or with more distinct enunciation; and she possesses great dramatic force and energy, so that we trust she will be able to overcome the harshness that at present is too apparent in some of her tones, in which she reminds us remotely of Brambilla. Miss Fanny Huddart, like Mrs. Alexander Newton, met with a good reception, and they were both abundantly encored. Mr. Sims Reeves was encored in almost everything he did. His stentorian force is almost too great for our taste; but we must give him all praise, like the critic in the *Examiner*, to his "Adelaida." He gave a sirenade, by Desanges—"Hear'st thou thy name," and a new song by Molique, "When the moon is brightly shining"—in exquisite style; the latter is a beautiful composition. We have no further remarks to make except with regard to the clever Heinrich Werner. Not having much fancy for precocious displays, we did not hear him when he was in Manchester, two years ago,—consequently we were the more impressed with his remarkable style of playing. After he got the Erard pianoforte to play upon, he appeared to immense advantage in two pieces sufficient to try the talent of one more experienced, much less a mere boy. The "Recollections of Ireland," by Moscheles, and Beethoven's "Choral Fantasia"—the first with the orchestra, the latter with orchestra and choir, were played in a style that proved him to possess talent the most undeniable. We were glad to see and hear our old friend Richardson, the flute-player, who maintains his silvery purity of tone, and was as popular as ever. To what has been said about conductor, leader, orchestra, and choir, we can only add our unqualified assent. Madame Pleyel created quite a sensation at the Concert Hall here, on the 22nd ult.; never was any pianoforte player so warmly received, by the somewhat frigid and fastidious audience. Madame Fiorentini, Miss Alleyne, and Mr. Weiss, were thrown quite into the shade by the fair pianist. We are sorry to say that the scheme of the directors, for enlarging the

number of subscribers to the Concert Hall from 600 to 1,000, met with a silent negative, at the meeting called for the purpose, on the 14th ult., by a majority of 46 to 34, or only 70 voters out of the total 600—not at all a creditable return to the liberal directors for all their pains and trouble, thus to quash without a word their well-devised, and well-considered plan, especially when supported by such leading men here as, J. C. Harter, Esq., Robt. Brand, Esq., S. Heelis, Esq., Edw. Tootal, Esq., &c. We do trust that the consequences may be that a new subscription concert will be formed to hold its meetings in the new Public Hall, about to arise on the site of the Free-trade Hall, on a more liberal basis.

### Original Correspondence.

9, Victoria-street, Glossop-road, Sheffield,  
March 8, 1853.

#### THE BENEDICITE.

To the Editor of the Musical World.

SIR,—In reply to your correspondent, Charles Hale, I beg to offer the following information respecting the Benedicite. Jebb, in his "Choral Service of the Church," states, "The Benedicite was used at Laud's on Sunday in the unreformed offices. In the first book of King Edward, it was appointed to be used in Lent. At present there exists no rule as to its adoption, which is left to the discretion of the clergy. . . . In many churches, a very proper custom obtains of using this hymn whenever the first chapter of Genesis, or the third of Daniel, is read. But on Trinity Sunday it is obviously more proper to perform the Te Deum, both as being suited to a high festival, and as being specially laudatory of the three Persons of the Godhead."

I am, Sir, yours truly,

G. J. CROSSLEY.

To the Editor of the Musical World.

Shrewsbury, March 7, 1853.

SIR,—In reply to your correspondent, Mr. C. Hale, permit me to refer him to the following passage, extracted from the Rev. J. Jebb's work on the "Choral Service of the Church."

I am, Sir, truly yours,

J. H.

"The Benedicite was used at Laud's on Sunday in the unreformed offices. In the first book of King Edward it was appointed to be used in Lent. At present there exists no rule as to its adoption, which is left to the discretion of the clergy. There is nothing, however, to prevent its use in Lent; and this practice seems to be advisable, in order to mark that peculiar season, the observance of which, whether in Church or out of it, the corrupt practice of modern times does not sufficiently discriminate. The dullest uniformity in the method of performing divine service, directly contrary to the spirit of the Church of England, has in general prevailed, through the somnolent influence of the last century. In many churches, a very proper custom obtains of using this hymn whenever the first chapter of Genesis, or the third of Daniel, is read. But on Trinity Sunday it is obviously more proper to perform the Te Deum, both as being suited to a high festival, and as being specially laudatory of the three Persons of the Godhead."

### POETRY.

#### A NOTE OF MUSIC.

\*What fairy hand sweeps  
The chords of the soul,  
Drawing thence Heavenly music;  
Attuning to harmony all  
Life, all outward things,  
Shedding a diviner radiance o'er nature,  
Making the wind to sigh  
Softly, as the whispered  
Breathings of kindred spirits;

Earth's green garment to wear  
The ever smiling hue of Hope;  
The flowers to laugh out  
Gaily as fulfilled promises;  
The brooks to dance merrily  
Onwards, like light-hearted  
Music, onwards, onwards,  
Till, becoming rivers of deep  
And silent happiness,  
They are at length lost  
In the sea of eternity and love.  
'Tis, the master spirit, love!  
The "One reality" of life.  
Holy, as religion breathed  
Through the notes of the organ,  
Pure, as the sound of wind  
Instruments, breathing the  
Soul's joy to responsive human hearts,  
Uniting to life, as note  
After note by different  
Instruments, is taken up in  
The orchestra, till the  
Full symphony is played;  
Spiritual as the "soul-stirring"  
Tones of the violin;  
Softly, sweetly human as  
The pianoforte's daily conversation;  
Refining to exaltation the  
Child of earth, like the  
Sympathetic spirit tones  
Of the harp played  
Gracefully in the concert:  
A motive, a hope, an inspirer,  
To fight "the battle of  
Life," till may-be the  
Clear trumpet note of  
Victory is sounded.

A—B—A O—T—Y.

### Reviews of Music.

"INSTRUCTIONS FOR THE CONCERTINA."—Comprising the Rudiments of Music, and a series of Scales and Exercises, by means of which the difficulties usually encountered are rendered easy. By CARLO MINASI. Wheatstone and Co.

A right, well knit, and well planned elementary work, which will be found most useful to the tyro of the concertina. Mr. Minasi remarks that the various concertinas offered for sale being of different compass, as well as price, has induced him to perfect exercises particularly adapted to the power of each. And he has perfected them. Of the various concertinas in use there are the 22, 24, 32, and 48-keyed instruments. As a matter of course it requires different fingering for each concertina, and consequently different exercises; and all this has been provided for in Mr. Carlo Minasi's book, which will afford instruction to all performers on the instrument, whatever be the scale of the concertina. Precise directions are given as to holding the instrument and fingering, and many useful hints are appended as to the mode of playing, which demonstrates that the author must be an experienced concertinist. The exercises are numerous and progressive, and shrewdly adapted to the gradual advancement of the learner. Altogether we can uphold M. Carlo Minasi's "Instruction Book," as fit and proper for the purpose intended.

"TEGG'S CONCERTINA PRECEPTOR."—Containing the Rudiments of Music, Glossary of Musical Terms, &c., Exercises and Scales, and a selection of the most popular tunes, arranged and fingered in an easy manner for that fashionable instrument.—By JAMES F. HASKINS, Editor of the Geneuphonic Theory of Music, &c. William Tegg and Co.

A worthy compendium, though condensed into the smallest possible size. It is intended for the mere beginner, for whom Mr.



Haskins, with capital tact, has written as simply as possible, and provided the plainest and easiest exercises. From this little work the beginner may learn almost independent of an instructor. The directions are laid down so clearly, and the prints are so manifest that it would be difficult to go astray. The "Concertina Preceptor," in respect to the general getting up, is creditable to all concerned. A better-printed or more neatly-finished book we have not seen for some time.

"TEGG'S IMPROVED PIANOFORTE PRECEPTOR."—Containing the Rudiments of Music clearly explained—Art of Fingering—Position of the Instrument—the Scales, major and minor—Vocabulary of Terms, &c. together with preludes and lessons, the lessons selected from the works of the best masters—Arranged and Fingered expressly for this work by JAMES F. HASKINS. William Tegg and Co.

What has been said of the "Concertina Preceptor," may be more strongly avowed of the "Pianoforte Preceptor," not because the latter is the better founded rudimental work, or better carried out; but because the piano is a more important instrument than the concertina. Aware of this, Mr. Haskins has made his "Pianoforte Preceptor" a more enlarged if not a more elaborate work. In the lessons the numbers are no less than sixty-six—all well chosen—while the preludes, in the different keys, reckon twenty-one. Mr. Haskins himself has supplied a few of the lessons and preludes with evident success. The first part of the work is perhaps the best. The scholar can find here nearly all that he should know; and, if he do not understand what is set down for him, it is certainly no fault of Mr. Haskins, who again has indited with perspicuity and clearness, and more with an eye to business than style.

"STELLA QUADRILLE." For the concertina, with pianoforte accompaniment, on Pugin's favourite ballet, "Stella; on, Les Contandriers. Composed by Carlo Minasi. Wessel & Co.

A very pretty quadrille from the very pretty ballet of one of the prettiest writers of dance music—M. Pugin, arranged for two pretty instruments, and which, if performed prettily by two pretty performers, would produce a pretty effect.

"COMPLETE INSTRUCTIONS FOR THE HARMONIUM"—Comprising Examples, Exercises, and Explanations on all the various effects to be produced on this instrument; with Selections from the most eminent Composers—Dedicated to JOSIAH H. REDDIE, Esq., Organist of South Lynn—By his friend, CARLO MINASI. Rock Chidley.

These instructions are quite as complete as they declare themselves to be on the title-page. Nothing is set down thereon by Mr. Rock Chidley, the publisher, that is not positively in the book. "The Harmonium," as M. Carlo Minasi asserts, "is in itself a complete orchestra, various instruments are therein imitated with surprising accuracy, creating a perfect illusion." This is really no illusion, much less a delusion, since, as M. Carlo Minasi remarks further down, "the sounds produced from the Harmonium may be brilliant, sweet, grave, or majestic, it being possible to obtain the most feeble strains." He who has compassed the clavier may, with a little trouble, arrive at the Harmonium, without being able to play Bach's fugue, or Beethoven's B flat. In other words, a moderate pianist may become an immoderate Harmoniumist, if he practice with sufficient assiduity to master the instrument. M. Carlo Minasi sets out with a curt dictionary of musical terms, and then introduces a chapter "on the keys, staff, &c., &c." The usual routine is then gone through, until you arrive at Time, in time for the sharp, flat, and natural, followed by the Graces. The Harmonium has five octaves of keys, and M. Minasi gives a comprehensive table of scales. He then handles the Finger Board in a paragraph, devotes two pages to the Stops, and, through the Bellows and Pedals, arrives at the Touch. The Exercises are not the least valuable part of the book—no less than 49 in number (why not 50?); they are progressive, and embrace every variety of style and difficulty. In short, we have

seen no elementary work on the Harmonium (and we have seen no other), which so entirely fulfils the conditions of an elementary book, and which goes more honestly into the subject and at length. Brief—we recommend these "Complete Instructions" to all who touch the bellows, the pedal, or the key-board.

"OH! SING AGAIN THAT MOURNFUL SONG."—Ballad. Poetry by L. E. L. Music by Mrs. ANDREWS. Binfield & Co., Dover.

"WHY DO I LOVE THEE YET?"—Ballad—by GEORGE LINLEY. Cramer, Beale, and Co.

"GOOD NIGHT, FAREWELL!"—Song. By F. KUCKEN. Cramer, Beale, and Co.

"THE CANTEENEER"—Ballad. Words by W. H. BELLAMY Music by M. W. Balfé. Leader and Cock.

In the fourth bar of the first of No. 1, there are fifths between an inner part and the bass. A chord of the sixth in D would be better. In the last bar of the second page there are fifths and octaves, where the chord of C major is followed by that of D flat. These and other little discrepancies rectified would make this graceful ballad doubly acceptable, and consequently much more likely for the hearer to exclaim, "Oh! sing again that mournful song," more especially if sung by so charming an artist as Miss Poole.

In No. 2, Mr. Linley, who is generally so correct in his harmonies, has made a slip or two which might be amended. In bars 1, 2, page 3, there are fifths between an inner part and the bass on the two chords which accompany the words, "must be." On the contrary, this must not be. "Why do I love thee yet?" is a pretty ballad, but not so good as "Thou art gone from my gaze," which is almost gone by this time from our gaze; or "Constance," to which the public has not proved constant. As the pendant to those once popular songs, however—which became popular because Miss Dolby once used to sing them—"Why do I love thee yet?" has a good chance of being popular for a time, especially if sung by Miss Poole, who may probably incline people to ask, in reference to the others, "Why do we not love them yet?"

No. 3, "Good Night, Farewell!" is an agreeable specimen of one of the most successful *lied* composers now living, the composer of Jetty Treffz' "Trab, trab." There is nothing fresh in it, less than nothing new; but it is vocal, neatly written, and in the compass of ordinary voices. It is called in German, "Gut nacht, fahr wohl," which is not unlike "Good night, farewell." Both German and English words are printed.

Like all that the popular author of the *Bohemian Girl* produces, "Canteener"—No. 4—is full of character, and has a spice of the dramatic in it. It is lively, vigorous, and vocal, which is already said when it is said to be Balfé's. The accompaniment is fluent, and in good keeping with the subject; and, in short, the song is altogether really appropriately descriptive of the theme, which may be best described in the words of the poet, as "the Canteener, the pet of the whole Brigade."

"THE OLD ENGLISH GENTLEMAN'S POLKA"—By JOHANNES BURCK, Z. T. Purday.

The last part of this polka is the old English tune of the "Old English Gentleman," which falls very well into polka rhythm.

FROM DUBLIN and Belfast we have received sundry very angry letters; our correspondents call themselves ill-used people; they threaten vengeance and hint at conspiracy. They want to know why they were robbed of their promised treat of beholding the Empress of the Pianoforte; of hearing her, and after seeing and hearing her—of worshipping the adorable Madame Pleyel, (*comme suite inévitable*). Why did she not go to Ireland? say they; surely a more admiring and enthusiastic public she could not have found; and by her not coming she puts numerous Hibernians to the necessity of crossing the water to come to the metropolis, as they cannot think of existing unless they have heard the *pianist of pianists*—unless they have felt that delirium of delight which her marvellous performance calls forth, and unless they have seen "ses yeuse enchan-teurs," and her fatal smile.

## DEBUT OF MARIE LABLACHE IN ST. PETERSBURGH.

(From "Le Menestrel.")

WE have received a letter from St. Petersburg, bearing date February the 24th, from which we supply the following extracts:—

Yesterday there took place at the Palace of the Hermitage, in presence of his Majesty and all the Court, *en gala*, the most extraordinary representation which those walls have witnessed since the days of the Great Catherine. It was on the occasion of the *debut* of Mademoiselle Marie Lablache, the youngest daughter of the illustrious basso cantante of the Italian Theatre. This young person, remarkable for her beauty, had already sung in many private saloons with immense success, when his Imperial Majesty, who heard her for the first time at one of the concerts of the Grand Duchess Helena, and who was charmed with her new and brilliant talent, testified to M. Lablache his lively desire to see his daughter on the stage. The great basso refused as long a time as possible, never having had the intention of exposing his child to a career, strewn with flowers, it is true, but as often replete with vicissitudes and disappointments. Finally, it was agreed that the essay should be made in presence of a select audience—and such an audience! There were present, in addition to the Imperial family—who were all at St. Petersburg—all that Russia can boast of great and illustrious, the diplomatic corps, and, to conclude, that swarm of beautiful and graceful women, who render the Court at St. Petersburg, the most brilliant and richest in Europe. The opera selected by his Majesty was *La Figlia del Reggimento*. The artists were Mademoiselle Marie Lablache, Mario, Ronconi, Tagliafico, and Lablache himself, who, to assist at the *debut* of his daughter, undertook the small part of Ortensio. The general expectation was surpassed, and never *debut*, if any *debut* ever took place under similar circumstances, was so happy, so triumphant.

The voice of Mademoiselle Lablache is a mezzo-soprano of the utmost wealth of resources, and of the greatest range, with high notes and a silvery sonority, with chest notes, which recall Mademoiselle Alboni, although we have not heard here that artist before her great successes.\* What shall I tell you of her method? She is her father's daughter, brought up in the school of Grisi, Persiani, Jenny Lind, and Sontag. Is that enough? His Imperial Majesty has been happy in his *coup d'essai*, and we proclaim him now the most intelligent, as he has already proved himself the nicest and most magnificent of *improvisarij*. In the midst of that jewel-box, which is called the Hermitage, in the light of a thousand lustres sparkling in uniforms of gold and silver, and on the necks and shoulders of ladies scintillating with flowers and diamonds, you would nevertheless have imagined yourself in a popular theatre, only to hear the *fracas* of applause and the "bravi" of the *claque*—*Mon dieu!* and what a *chef-de-claque*!

Mlle. Lablache has then entirely succeeded, and, if her vocation carries her off, she will be one of the most brilliant stars in the Ausonian Heaven. Her Majesty has made her come into the middle of the Court, where she has received the compliments of illustrious *dilettanti*; and, at the supper which has followed the representation, each artist has found under his napkin a present of his Majesty as his Majesty knows how to make them.

\* This is untrue. St. Petersburg was one of the earliest arenas of Alboni's career—1845-46, when she played with Madame Viardot.—*Ed. M. W.*

† No! Alboni is wanted to complete the list and perfect it.

I was forgetting to tell you that the orchestra was being directed by Balfe, the celebrated *maestro* of her Majesty's Theatre in London. Next week we shall have at the Grand Theatre, for the first time, Meyerbeer's *Prophete*, under the title of the *Siege of Ghent*, with Mesdames Viardot and Murray, and M. M. Mario, Tagliafico, and De Bassini, in the cast.

## HERR PAUER'S CONCERTS.

The second of these performances came off on the 2nd inst., at Willis's Rooms. The following was the programme:—

## PART I.

Sonata in F major, for two performers on the pianoforte, Messrs. Benedict and Pauer	W. A. MOZART.
Song, "Sing on, sing on," { Miss }	S. WALEY, Esq.
German Song, "In der Ferne," { Birch }	
Sonata, op. 111, C minor, pianoforte, Herr Pauer	BEETHOVEN.
German Song, "The Tear," Miss Eliza Birch	KUCKEN.
Solo for the violin, Herr Jansa	JANSA.
Presto Scherzando, in D { Pianoforte, }	
Caprice, in G flat { Herr Pauer }	E. PAUER.

(First time of performance.)

## PART II.

Grand Quatuor, op. 16, for pianoforte, violin, tenor and violoncello, Messrs. Pauer, Jansa, Schmidt and Lucas	BEETHOVEN.
Duetto, "Dolce conforto," Miss Birch and Miss E. Birch { <i>(Il Giuramento)</i> }	MERCADANTE.
Preludium and Fugue	J. S. BACH.
Scherzo in E { Pianoforte, }	
Caprice, op. 33, in A { Herr Pauer }	MEYERBEER.

The rooms were well filled, and there were a great many ladies. Mozart's sonata was a brilliant performance. Mr. Waley's clever songs were well sung by Miss Birch, and the glorious sonata of Beethoven—his last and almost his best—was the feature of the evening. Miss E. Birch sang Kücken's song charmingly, and Herr Jansa obtained great applause for his violin solo.

Herr Pauer's pieces were exceedingly clever, and so well played that they could not fail to please.

In the second part, what pleased us most was Mendelssohn's splendid "Caprice," which Herr Pauer executed with the right spirit.

The third and last concert took place on Wednesday evening last. The programme, on the whole, was less interesting than usual. The following was the selection:—

## PART I.

Grand Duo Brillante, in A flat, for the pianoforte, Messrs. Lindsay Sloper and E. Pauer	J. N. HUMMEL.
Song, Miss Kathleen Fitzwilliam	
"Les Adieux," "L'Absence," and "Le Retour,"	
Sonata caracteristique, op. 81, in E flat, Herr Pauer	L. V. BEETHOVEN.
Solo for the violin, Herr Molique	MOLIQUE.
Preludium and Fugue, in D { Herr }	J. S. BACH.
Rondeau in G { Pauer }	L. V. BEETHOVEN.
Song, Madame Doria	GOLDBERG.

## PART II.

Sonata for the pianoforte and violin, Herr Pauer and Herr Molique	E. PAUER.
Song, Mr. Wrighton	
Aria, Madame Doria	
Nocturne, "La Fontaine,"	S. BENNETT.
Caprice, en forme de "Tarentelle," Herr Pauer	PAUER.

Hummel's duet was finely played, but is very long and rather dull. The superb sonata of Beethoven, however, to

which Herr Pauer did full justice, would have made up for greater length and greater dullness. Herr Pauer's sonata is a work of great merit, which we trust to have another opportunity of analysing. The "Tarantelle," a lighter piece, was excellent of its school. The sonata was played to perfection by the author and Molique. The vocal music calls for no remark.

On the whole these concerts have conferred honour on Herr Pauer as a musician and increased his reputation as a pianist. The two sonatas of Beethoven—in C minor and E flat, so difficult and so rarely played—would alone have rendered them interesting to connoisseurs.

#### MR. LINDSAY SLOPER'S CHAMBER CONCERTS.

Mr. Lindsay Sloper does not relax in his exertions. His second *soirée* at the New Beethoven Rooms was as good as the first, and the third was, if possible, better than the second. The rooms were crowded to repletion. Let us sketch the programme:—First, Trio in G major, Beethoven; this is that graceful number 2 in the set of three, Op. 1. It is easy and not easy, since it requires exquisitely neat playing. Need we say this was found by Lindsay Sloper, in his part, and that his co-operatives, Blagrove and Lucas, were not behind hand in their parts, in giving expression to the vigour and romance of the after full-grown giant. 2—Song, "The old love and the new," Henry Smart. The name of Henry Smart applied to a song is equivalent to writing, "good song—nay, beautiful." "The old love and the new" is a good song and a beautiful, and was well sung by Miss Ursula Barclay, whom we wish to hear again, since as the song says—Henry Smart's song—although

"Th' old love's firm as ever,  
Whatever may befall—

We have

"Jealous eyes for all."

For we quite agree with the song which says—Henry Smart's song—that the old love

Is stronger than the new love,

And that

A kind look from the old love  
Sinks deeper in the heart.

All this is well said by the poet in the song—Henry Smart's song—well-toned by the musician—Henry Smart—and was well sung by the songstress—as we said before—Miss Ursula Barclay.

No. 3—consisted of those neglected, almost unknown, we may say, but not less fascinating bagatelles of Mendelssohn, which the late Mr. Mori, father of the early Frank Mori, published at Mori's about twenty years ago, under the title of "Two Musical Sketches," and which may now be had for the asking—including price—at the much-frequented shop of Addison and Hollier, in Regent-street. Mr. Sloper played these sketches keenly, as one who keenly appreciated them, and has given them an excellent chance of being resuscitated. Time warns us that space narrows. We must therefore say simply and curtly, that Mr. Sloper played Weber's magnificent Sonata in A flat, with perfect execution, and a thorough feeling of the style of the master; his own admirable sonata for violin and piano in A major (with Blagrove) in that highly finished manner, for which he is famous; and two short pieces of Chopin—a Polonaise and a Valse, both in C sharp minor—as the author might have played them, than which no more need be said. We must add, however, to the above, that Mr. Benson sang two songs—a Cavatina, by J. Coward, "Leaves

have their time to fall," and an exquisite new song, by J. L. Hatton, entitled "Songs should breathe of scents and flowers." The former, the poetry by Mrs. Hemans, the latter by Barry Cornwall—one of his best. Both were sung well, the last more than well, and encored.

To conclude, Signor Ciabatta sang Campana's Romanza, "La Melancolia," which Gardoni made so popular, as well as Gardoni himself, although in another key.

Mr. Frank Mori accompanied the vocal music with the utmost affability.

#### FORMES AT BERLIN.

(Continued from our last number.)

The second part of *Formes*, at the Royal Opera, in Berlin, was that of Marcel in Meyerbeer's *Huguenots*. Herr Flodardo Geyer has called this part a more stirring and agitated one than that of Sarastro, which was to decide on the verdict of the public in the capital of Prussia, and of the north of Germany. That verdict certainly was, on this occasion, not stamped with that coolness and philosophical indifference which the public of Berlin too frequently have shown, with regard to the most celebrated artists in their first performances at the Royal Opera. The poet as well as the composer has treated the part of Marcel with marked predilection. Marcel is not so strikingly busy and does not excite the sympathy of the general public in such a prominent degree as other parts in that opera, but he may be called the groundwork of the whole tragedy, and his fanatical hatred against the partisans of the Roman Catholic Church, his blind zeal for his faith, and his warm attachment to all those that have embraced it, and most particularly to his master, Raoul, the tender and watchful sympathy for whom may be called a pathetic trait in his character—all this may be safely pronounced to impart to the music of the *Huguenots*, that romantic and mediæval cast which is one of their best distinctions. Herr *Formes*, a thinking artist as he is, took the same view of Marcel's character, and his elaborate portrait of this peculiar warrior was throughout drawn and finished up with a marked consistency. His legs hanging loose, his steps tottering, his chin as it were trembling with age, he raises his figure with the power of a hero, as soon as he throws his challenge into the face of his antagonists and in the battle-song of his party thunders forth his anathema against pardon. In his sacred song, on the other hand, he adds majestic solemnity to the power of his voice, and as a high priest picking up the last remnant of his strength for the defence of a sacred cause, he shews an enthusiasm as it scarcely ever has found such a representative, with regard to the grand simplicity of the style, and the trumpet-like impression of the vocalisation. The house literally trembled with the power with which several parts of the war-song were thundered forth. But the principal merit of the whole performance is not its unrivalled power, but the originality of invention with which Herr *Formes* has throughout elaborated the part; and we are justified in asking, has this part been written for or by him? The editor of the *Berlinische Nachrichten* very seriously asserts that *Formes* has created the part. The attachment to Raoul agrees very well with Marcel's religious zeal. Without the former he would even be as distasteful and disgusting as the sanguinary monks and fanatical mobs of the middle ages. Marcel grows endeared to us by his attachment, and it was rarely expressed in such a warm, genuine, stirring, and fearless manner as in the duet with Valentine, where Mdle. Wagner succeeded in establishing a rivalry which elicited the enthu-



siasm of the audience, and brought the whole to a splendid climax. This scene exhibits Marcel as a prepossessing character, not rugged and sanguinary as in the challenge thrown out to his adversaries, but affectionate and pious; and we had an ample opportunity to admire the *art* of the vocalist, more than his more powerful efforts; and we saw with the greatest satisfaction his skill in managing the *portamento*, and *mezzo voce*. "Only the Lord can save him," he sings with a marked softness, and implores "strength from above," apart, with a wonderfully subdued voice. He sees in Valentine a help and a support, and without ceremony embraces her on her confession of loving him. He even gives her his blessing, and only whispers to his master that an angel has made his appearance. This scene touches the heart to its core, and the great Basso displayed so much truthfulness and nature, that we cannot pen the recollection of it without emotion. The subsequent Chorale may be pronounced to be the pitch of the whole Opera, and Formes succeeded so well that the public were perfectly justified in calling him after this performance, repeatedly before the curtain. The conclusion of the Opera is nothing else but a further elaboration of this scene. Marcel joins and blesses Raoul and Valentine. This blessing partook of a demon-like character, and Formes' devotion in this fatal night, with the sombre accompaniment of the bass clarinet, caused a shudder. We may conclude with the remark, that Formes perfectly succeeded in the graphic delineation of a character striking with the lucidity of sharp and plastic traits. The pronunciation or the vocal tints may be perhaps liable (and perhaps it ought to be so) to the objection of some roughness in the deeper notes. However, Herr Formes is a poet on the stage, and most pre-eminently a German poet.

(From a Correspondent.)

### Provincial.

CAMBRIDGE.—(From a Correspondent.)—MR. WOOD'S CLASSICAL CONCERT.—I have several times had occasion to notice the concerts of classical music given in this town by Mr. Wood. The first-rate talent which he always engages has stamped these performances with a high character, and secures the attendance of all real lovers of music. Never, however, have I had such real occasion to congratulate myself on being present at a concert, as at that which took place on Wednesday evening; the programme containing many gems of the greatest composers, and the executants being of the highest class. In addition to Mr. W. Sterndale Bennett, Mr. Wood availed himself of the assistance of the celebrated Quartett Association, Messrs. Sain-ton, Cooper, Hill, and Piatti, with Miss M. Williams as vocalist. The concert commenced with a violin quartet of Beethoven's, the execution of which drew forth the most enthusiastic applause, and led the audience to anticipate the most perfect concert which was ever heard in Cambridge, and every one present seemed determined for an hour or two to devote their entire attention to every sound which flowed from the seemingly enchanted instruments. After the quartett, Miss M. Williams gave us a song of Giardini's, "Infelici affetti miei," in her best manner, which convinced us that she is one of the first singers of the day; an encore was the result, when she repeated the song with increased effect; her voice is rich and powerful, and her style chaste and expressive to the highest degree. Mr. Sterndale Bennett then played four of the "Lieder ohne worte," of Mendelssohn, as few but himself can play them; the tones he produced from a magnificent pianoforte of Broadwood's were so pearly and bright, and the execution so brilliant and perfect, that he very kindly responded to a general encore by playing four more. Mr. T. Meadows Wood, a pupil of Mr. Sterndale Bennett, and son of Mr. Wood, next played a very fine quartett of Weber's, assisted by Messrs. Cooper, Hill, and

Piatti; the slow movement was particularly effective; and Mr. Wood was much applauded in all the movements. I have only time to remark that the second part of the concert was equally effective as the first; commencing with a grand quartett of Mendelssohn's, which, we need not say, was marvellously executed by the same party. Another song from Miss M. Williams was rapturously encored. Mr. Sterndale Bennett's celebrated duet for pianoforte and violoncello was played to great perfection by the composer and Signor Piatti. A trio of Beethoven's, pianoforte, violin, and violoncello, most brilliantly played by Messrs. Sterndale Bennett, Sain-ton, and Piatti, closed this delightful and effective concert. Many thanks are due to Mr. Wood for his zeal in affording us these annual treats, by which he gains not the slightest pecuniary advantages.

LEICESTER.—(From a Correspondent.)—Messrs. A and H. Nicholson's Concert came off at the New Hall, Leicester, on Tuesday evening, the 1st inst., in the presence of a crowded audience, which included many persons of distinction, and most of the principal families of the town and surrounding country. The arrangements made in order to secure the comfort and convenience of every one present, were admirable, and were carried out in an effective and satisfactory manner; the reserved seats were accessible without annoyance to any one, and the back part of the hall was so arranged, by the adoption of progressively raised seats, that the most backward in the room could see as readily as those in the front places. When we looked at the densely-crowded hall, we had some slight misgivings as to the success of the bold experiment of presenting to such a mixed assembly compositions which are generally with truth regarded as only to be given at what are called chamber concerts. The result proved that our fears were groundless. We do not believe that Messrs. Sain-ton, Cooper, Hill, and Piatti, the first quartett party of the day, ever performed to a more attentive and justly-appreciating audience. Both the quartets were admirably rendered; and the slow movement, indeed the whole, of Mendelssohn's was so beautifully worked out, that it at once established a hold over the audience as firm as any of Beethoven's have done. Piatti's solo on the violoncello was a surprising display of execution and artistic feeling. At its conclusion it was again demanded, and the latter part repeated; the same compliment was subsequently paid to Messrs. Sain-ton and Cooper, on their masterly performance of the duo by Spohr, and our national pride was not a little flattered by finding in Mr. Cooper a worthy compeer for so finished and masterly an artist as M. Sain-ton. In Mr. Hill's hands the viola was made to discourse such eloquent music that we regretted we were not favoured with an obligato to one of the songs. The duo of Messrs. Nicholson was a clever performance, introducing favourite Irish airs; and the enthusiastic reception the brothers met, proved that "prophets" are not always without "honour in their own country." Mr. Ccusina's pianoforte solo pleased us much; his execution is remarkably facile and neat, his tone full and sound; nor is he by any means wanting in energy. His accompaniments were those of a sound musician. The vocalists were Miss Ransford and Miss Thirlwall, the former fully maintained the reputation she had previously acquired; the latter surprised us by the fulness and even quality of her *contralto*, the extent and training of which was proved by her clever execution of Rode's air *vario*, or vocalised violin solo. This was encored, when she judiciously substituted some Swiss or Alpine melody, which was far more acceptable to us. The simple and touching ballad, "Who'll be my roses" (by her father), was given with much effect by Miss Thirlwall, who, we doubt not, will soon, with continued study, take good rank among our leading concert singers. The performance closed with the National Anthem, the verses of which were spiritedly given by Mr. Olderslaw and the Misses Thirlwall and Ransford, a party of local amateurs and the audience forming the chorus.

### Miscellaneous.

REUNION DES ARTS.—The rapid growth and increasing love for the Fine Arts, which have marked the last quarter of a century, and have originated so many institutions for their cultivation and patronage, still leave one want which has long been felt un-

supplied—that of an institution in which the professor and admirers of the arts may meet together for the mutual exchange of thoughts and feelings, the enlargement, and, at the same time, relaxation of the mind. This want it is the purpose of this Society to supply:—The Committee have the pleasure to announce, that they have taken the house, No. 76, Harley-street, which contains a music-room, an exhibition-room, and a reading-room, for the use of the subscribers. Ten Soirées Musicales will be given, at which it will be their endeavour to secure the best musical talent, and where the great works of the classical, ancient, and modern masters will be performed, and at which the trial of new compositions will be encouraged. Four lectures will be delivered during the season, on literature, poetry, and the arts; four Conversazioni will be held, to which members will be invited to send objects of curiosity in art, and where questions bearing upon the objects of the Institution may be discussed. There will be exhibitions of pictures and sculpture, sent for that purpose; the Committee reserving to themselves the right of rejecting or deferring the exhibition of any works. The reading-rooms will be open daily from 10 a.m., to 10 p.m., and supplied with the periodicals and magazines relating to the fine arts, and the leading daily and weekly papers. Under the above title has existed, for some time, a society with the laudable object of fraternising professors and amateurs of the fine arts. Like most new undertakings of a social character in this country of class-legislation, it has had to struggle against the prejudices of party and the scoffs of professional autocrats. With a determination, at once honourable and disinterested, a Committee of Management, consisting of musicians, painters, literary and other professional gentlemen, have subscribed a guarantee fund and engaged a commodious residence for the purposes explained in their prospectus. The social intercourse of men of different professions, musicians especially, is much to be desired; for, in no country in Europe is there so much schism and want of liberal feeling towards each other as in England. However gratified an artist of genius and education may feel by the outward courtesies of the noble and high-born, the true social happiness of his artistic life exists only among those whose friendly intercourse of thoughts, and free exercise of judgment, suggest reflection and invite discussion. The Irish bard, Moore, was never so happy as when he found himself in the society of those who best appreciated his genius, and it is a most painful reflection to know, that so much of his life was spent among the cold, callous fashionables, that made a convenience of his amusing talent, without evincing a spark of genuine sympathy for the better part of his fine nature. The exclusiveness of London clubs, and the total want of general association among persons of different pursuits, equally distinguished for their intellectual supremacy, greatly tend to perpetuate the least amiable characteristic of English society, and nothing is more surprising than to find among the well-educated youths in Prussia, Austria, Hungary, and other continental states, a far more practical knowledge of literature, languages, and fine arts, than is attained by the same class of people in England. Mr. Field, in the introduction to his clever book, *Tritogenia*, observes, on the consequences of professors living apart from the intercourse of the world of new truths:—"with those especially who are trained in any particular science, class, or profession, a particular habit insensibly grows of regarding it as principle, and of subjecting all other things to their own view, pursuit, or calling; hence, men of learning, taught in a particular school, or bred in a particular discipline, are accustomed to refer all things to particular authorities, or to disregard or impugn as heretical and dangerous, whatever is not thus sanctioned: leaning solely on the minds of others, their own faculties become enervated, and they startle at an unusual proposition, or a new thought." The Réunion des Arts is precisely the institution where Mr. Field would find his speculative theory on sounds and colours best appreciated; and a lecture from him, on the affinity of the arts, would do a real service to the cause which the committee profess to advance. It need scarcely be remarked, that the social position of an artist is not recognised by talent alone, and that the lax principle of *tout est permis chez l'artiste*, may be admissible in the revolutionary disorder of a country of "liberté, fraternité, égalité," but in England, the vitality of all social institutions depends upon the character of its members. The annual sub-

scription to this new society comes within the means of the poorest disciple of the muses, which is one of its greatest recommendations. As the society gains popularity, candidates will not be wanting to swell its ranks, but the Committee should exercise great discretion in their choice of new members, and endeavour to avoid a preponderance of professors of and particular profession, that would defeat the object which distinguishes the "Réunion des Arts" from all other art institutions of this metropolis. There is a story related in the *Spectator*, of "Themistocles, the great Athenian general, being asked, whether he would choose to marry his daughter to an indigent man of merit, or to a worthless man of an estate? to which he replied, that he should prefer a man without an estate, to an estate without a man." The moral application of this anecdote will be understood by the Committee, when required to decide upon the admission of rival candidates. It is seldom that a painter or sculptor obtains eminence in his profession without possessing a cultivated and refined mind, yet the most highly gifted vocalists and instrumentalists, though positively ignorant of the simplest elements of music, and thoroughly illiterate upon all subjects which ought to engage their attention, often acquire both reputation and fortune. The reflective and creative faculty is necessary to the theorist and composer, and the distinction between the mere mechanic and the educated artist, is in no profession more jealously recognized than among musicians in their social life. The Réunion des Arts, in its list of members of both sexes, already contains more than two hundred and fifty names, including persons of the highest distinction in their several professions—men of genius, education, and character. Among other advantages, this society professes to admit, *gratis*, distinguished foreign artists during the musical season; thus affording them a social rendezvous, and many privileges enjoyed by them in every continental city, but altogether denied to them by the exclusiveness of every other institution in London. It was observed by a foreign artist of distinction at one of the social receptions held at the Society of Arts in the Exhibition year, "that there was no one to talk to, very little to see, and nothing to hear; music, he supposed, was not an art in England, but a game of speculation and trade." This satire was not wide of the truth; there was no conversation, no pictures, and no music; and, for a stranger unacquainted with the English language, to be jammed in a crowd of silent people in a hot room for a couple of hours, was not exactly the kind of entertainment calculated to impress him with a favourable opinion of "social manners and fine arts" in England. The inauguration soirée, however, of the Réunion des Arts, given last week, was of a very opposite character; there was an agreeable society of talented persons to talk to, an interesting collection of paintings, drawings, busts, statuettes, and prints to look at, and a couple of hours of pleasant music, both vocal and instrumental, to listen to. Every one seemed pleased; and the poet, sculptor, and musician, who contrived gratuitously to the pastime of the evening, found congenial sympathy in the taste and good feeling of the persons present to admire and appreciate their efforts on this very auspicious commencement of the Réunion des Arts.—*Ellis's Musical Winter Evening Record*.

We understand that a new domestic Drama, by Howard Paul, Esq., has been accepted by the management of Drury Lane, and will be produced there soon after Easter. It is entitled "*Mob-cap*," and report speaks highly of its merits.

During Passion-week, Mr. W. Hoskins, of the Olympic Theatre, will give an entertainment entitled "*Leaves from the Life, and Lays from the Lyre of William Shakespeare*," at Sadler's Wells. We wish him success; indeed he cannot fail, considering what a favorite he himself is, and also Miss Julia Harland, whose name we observed among the vocalists, who will aid him in his task.

QUARTET CONCERTS—CROSBY HALL.—The fifth came off on Monday. The engagements were—Miss Alleyne, for Mr. Brandt, (absent from indisposition,) and Miss Binfield Williams (pianoforte). Of the performance of Haydn's quartet in F major (No. 48), one of his best, as well as best known, we need say nothing; a favourite quartet of Haydn ill-played at Crosby Hall would be a sort of anomaly. The instrumental feature of the evening was Beethoven's trio, (in D, No. 1. op. 70,) for pianoforte, violin and violoncello. The singular forms in which Beethoven would so often embody his



thoughts, are strikingly manifest throughout the work. The adagio (in the minor key) resembles the fantastic imagery of an oppressive dream. The abrupt and formless phrases that start from the stringed instruments, with the sustained tremolo of the pianoforte, unquestionably give to the whole an effect not unlike the "thoughts unnatural" that visit us in disturbed sleep. Beethoven, on being asked whence he drew the inspiration of one of his sonatas, replied—"Read Shakspeare's *Tempest*." If the reader would have a clue to the inspiration of this adagio, he might possibly find a very good one in the ghost scenes in the *Corsican Brothers*. The performance of the trio throughout, was irreproachable. Miss Binfield Williams, by her faultless execution, at a very short notice, of the difficult and elaborate pianoforte part, proved her sound musicianship, as clearly as she afterwards showed her firm and brilliant touch, in Mendelssohn's fantasia in E minor, for which she very nearly obtained an encore. Few things can be more opposed to this trio in design and treatment, than Mendelssohn's quartet in B flat (op. 12) which concluded the first act. The inimitable Minuet (canzonetta) with its quaint martial character and rhythm, was encored. We wonder the military bands have not plundered and "arranged" it. Miss Alleyne sang Pacini's well-known recitative and aria, "Il soave bel contento," which Pasta made so popular. It was exceedingly well sung by the fair and talented artist. Miss Alleyne was still more happy in Mendelssohn's "Thro' the woods," which was still more admirably sung and very warmly applauded. Onslow's quintet, in G minor (op. 17, No. 14.), we believe pretty well known. It is of a mixed character, containing much that is beautiful, not unmingled, however with the pedantry and mannerism laid with some justice to the writer's charge. The last concert will take place on the 21st.

MR. T. WILLIAMS'S NEW ENTERTAINMENT, "ENGLISH MUSIC AND ENGLISH MUSICIANS," CAMBERWELL HALL.—On Tuesday evening, the 22nd ult., Mr. Thomas Williams delivered at the above concert room, an entertainment which he has for some time past been giving in the provinces. The success it met with on this occasion, fully justified the high praise which has been bestowed upon it by the provincial press. The fundamental idea of this "Entertainment," is the analysis and illustration of modern English operatic compositions; and while this object is steadily adhered to throughout, a most agreeable variety is imparted to the *ensemble* by the original anecdotes, amusing reminiscences, and lively commentary which are scattered throughout the entertainment with a profusion savouring almost of prodigality. A vein of quiet playful satire pervades the whole, which was rendered more effective by the utter absence of pretence, which characterises Mr. Williams's delivery. The division of the entertainment entitled "Notes of a Musical Tour with Madlle. Jenny Lind," proved especially successful; the highly humorous anecdotes therein introduced calling forth shouts of laughter from the audience. In the vocal illustrations Mr. Williams was assisted by Miss Julia Bleaden, and Miss B. Williams. The latter young lady possesses a pure and sympathetic mezzo-soprano voice of most agreeable quality. She was rapturously encored in Wallace's charming ballad, "Why do I weep for thee?" an honour which was also conferred on Glover's duet "The Cousins," sung by Miss B. Williams and Miss Julia Bleaden, the latter of whom received great applause for her chaste and feeling delivery of Macfarren's song, "Ah! why do we love?" The quaint little trio, by Bishop, entitled "Sportive little trifter," received a similar mark of approbation from the audience, by whom it was unanimously encored. In addition to the songs specified in the programme, Mr. T. Williams introduced the aria and recitation from "Ernani," "Infelice, e tu credevi," which he sang with an earnestness and intensity which were warmly appreciated by the audience. Mr. Williams possesses a powerful and well trained bass voice, distinguished by a sympathetic quality seldom met with in this class of organ. Between the parts of the "Entertainment," Mr. F. Osborne Williams performed Schulhoff's "Carnival de Venise," with a combination of brilliancy and firmness which won for him the heartiest encore of the evening. The entertainment concluded with a graphic and highly humorous comparison between a "modern soirée musicale," with its "florid bravuras" and "grand fantasias," and an "old fashioned evening party," with its "Alice Grays," "Battle of Prague," and "Swiss Boys with varia-

tions." The entertainment was thoroughly appreciated and heartily applauded throughout, by a numerous and highly respectable audience.—(From a Correspondent).

HERR HOLZEL, the well-known singer and composer, is on his road to London, to fulfil his numerous engagements here. He brings a portfolio full of new songs, and will sing them too—as few beside can, with that unaffected, touching sentiment, which gained for him such a favourable position amongst our concert singers; he shall be welcome.

SWIFT, THE ENGLISH TENOR.—The Portuguese papers speak in terms of high praise of our English tenor, who has been starring at the opera at Lisbon for the last four months. Mr. Swift will pay a visit to the metropolis later in the season.

MADMOISELLE DE STANDACH, a pianiste of the Vienna School, who has been performing at the *Gewand-haus* concerts—at the Court of Prussia, and lately at Paris, with much success, intends to visit London this season. If report speaks true, she is a very distinguished performer.

MADAME DORIA, Miss Fitzwilliam, Mr. Sims Reeves, and other artists, will appear at Allcroft's concerts, at Exeter Hall, and at Sadler's Wells Theatre, on the 21st instant.

OLYMPIC THEATRE.—This favourite resort of public amusement has been taken for Passion Week by some well-known parties, for the purpose of giving a series of concerts of a mixed nature. The management of the musical department will be entrusted to Mr. George Tedder; and, judging from the vocalists engaged, the enterprise will doubtless prove profitable.

M. ALEXANDRE BILLET'S THIRD EVENING CONCERT, announced for Wednesday, the 16th inst., is unavoidably postponed to Thursday, the 17th.

MR. BRAHAM, with his son, Ward, is rustivating at Boulogne. The glorious veteran is in the enjoyment of excellent health and spirits.

MR. N. J. SPORLE, the well-known vocalist and ballad composer, died on the 2nd instant, at the age of forty-one years.

MR. ROBERT WILLIAMS, for many years organist of St. Andrew's-by-the-Wardrobe and St. Anne's, Blackfriars, died on the 5th inst. at his residence, Epsom.

MR. JOHN W. ROE, the vocalist, died last week at Hove, near Brighton.

MR. HENRY GATTIE, the violinist, died recently after a long illness.

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April 6th, 1852.

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# ROYAL ITALIAN OPERA, COVENT GARDEN.

THE DIRECTORS of the ROYAL ITALIAN OPERA beg most respectfully to inform the Nobility, Gentry, Subscribers, and the Public that the Season will commence on TUESDAY, MARCH 29. Full particulars will be duly announced.

# SACRED HARMONIC SOCIETY, EXETER HALL.

CONDUCTOR, Mr. COSTA.—On FRIDAY, MARCH 18, will be again performed, MENDELSSOHN'S HYMN OF PRAISE, and MOZART'S REQUIEM. Vocalists—Miss Birch, Miss M. Williams, Mr. Lockey, and Mr. Lawler. The orchestra, the most extensive available in Exeter Hall, will consist of (including 16 double basses) nearly 700 performers. Tickets, 6s. and 10s. 6d. each, may be had at the Society's office, No. 6, in Exeter Hall.

# SACRED HARMONIC SOCIETY, EXETER HALL.

CONDUCTOR, Mr. COSTA.—The customary performance of HANDEL'S MESSIAH in Passion Week is fixed for WEDNESDAY, MARCH 23. Tickets are now ready, and may be had at the Society's office, No. 6, in Exeter Hall. Vocalists already engaged—Miss Louisa Pyne, Miss Dolby, and Mr. Sims Reeves.

# LONDON SACRED HARMONIC SOCIETY,

EXETER HALL. CONDUCTOR, Mr. SURMAN, Founder, and Twenty Years Conductor of the Exeter Hall Oratorios. On the THURSDAY in Passion Week, March the 24th, Handel's MESSIAH, Principal vocalists—Miss Louisa Pyne, Miss Stabbach, Miss M. Williams, Miss Clara Henderson, Mr. Lockey and Mr. Lawler. Leader, Mr. H. Blagrove; Organist, Mr. T. Jolley. The Band and Chorus will consist of nearly 800 performers. Tickets, 3s., 5s., and 10s. 6d. each, to be had at the same prices on the day of performance. The Subscription to the Society is One, Two, or Three Guineas annually. Four Tickets for this evening, with a valuable musical present from the conductor. The Oratorio Handbook, containing the words of the Messiah, and sixteen pages of the music, price 6d., only Office of the Society, No. 9, Exeter Hall.

# PHILHARMONIC SOCIETY.

THE Subscribers and the Public are respectfully informed that the FIRST CONCERT of the Season will take place at the HANOVER SQUARE ROOMS on MONDAY EVENING NEXT, the 14th inst. Programme—Symphony in A minor, Gade; Concerto, pianoforte, in G minor, Mrs. F. B. Jewson (late Miss Anderson Kirkham); Mendelssohn; Overture in C, Op. 124, Beethoven; (Lafonia Eroica, Beethoven); Trio, two violoncellos and contra-basso, Messrs. Ludov. Hancock, and Howell, Correlli; Overture, Berg-eist, Spohr. Vocal performers—Madame Castellan, and Miss Dolby. Conductor, Mr. Costa. To commence at Eight o'clock. Subscription for the Season, £4 4s.; Single Tickets, £1 1s.; Double Tickets, £1 10s.; Triple Tickets, £2 5s.; to be had at Messrs. Addison & Hollier's, 210, Regent street.

# MUSICAL WINTER EVENING.

THE FOURTH and LAST—THURSDAY, MARCH 17th, WILLIS'S ROOMS. Quintet, Spohr; Quintet, E flat, Op. 44, pianoforte, &c., Schumann; Quartet, Mendelssohn; Sonata. Solos, pianoforte. Executants: Moliere, Mellon, Goffré, Webb, and Piatti. Pianist, Mlle. Claus. Vocalist, Madame Doria. Subscribers having reserved places are requested to be early at the rooms, to prevent delay in the beginning. Extra non-reserved seats will be provided for visitors with tickets, at 7s. each, to be had of Cramer and Co.

J. ELLA, Director.

Musical Union Members are requested to pay their subscription due for 1853. The tickets will be sent forthwith.

# MR. H. BLAGROVE'S VIOLIN SOIRÉES,

TO take place at 71, MORTIMER STREET, on WEDNESDAY EVENINGS; March 30, April 27, May 25, and June 23, at Eight o'clock, will include Selections from the works of the great Violin Composers, some Classical concerted Music, with eminent Vocal and Instrumental talent. Particulars to be had of Mr. H. Blagrove, 18, Alfred Place, Bedford Square, at the Rooms, and principal Music shops.

# MR. AND MRS. SCARBROOK

BEG to acquaint their Pupils and their Friends that they have REMOVED to ROSEBANK VILLA, Park Village East, Regent's Park, where they will resume their Lessons on the Pianoforte, Singing, and Harmony.

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FOR the PIANOFORTE, by HARRIET S. SCARBROOK, of the Royal Academy of Music, price 3s. This elegant Valse is admirably calculated for the concert or drawing-room.

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### PLAN OF DRAWING.

1. Each Subscriber, on purchasing a Ticket of admission for the Concert, will, at the same time, be presented with a *separate numbered Ticket*; and the above valuable Presents will be awarded to any person holding the corresponding numbers to those drawn, and will be given to them on delivering up their numbered Tickets, the day after the Concert, or within six months from the date of the Concert, at H. Distin's Musical Instrument Manufactory, 31, Cranbourn-street, London.
2. The number of Tickets will be limited to 1000; and the 100 Presents will be drawn for at the conclusion of the Concert. The Drawing to be under the entire control of a committee to be chosen by the audience.
3. Immediately after the 100 Presents are drawn, the audience can satisfy themselves of the issue, by comparing the numbers of their Tickets, with those written down by the committee as they are drawn.
4. The smaller presents are given for the purpose of circulating the larger ones, so that the drawing may continue till the 100 Presents are drawn out. The first 100 Ticket-numbers drawn will comprise the whole of the Presents; the drawing being then over, all Tickets remaining undrawn will not be entitled to any Present.
5. For the convenience of persons living in the Provinces, or at a distance, Tickets will be sent on receipt of a Post-office Order, payable to Henry Distin, on Charing Cross Post Office; or the amount in Stamps. At the same time, a stamped envelope, with full name and address, must be enclosed, which will meet with immediate attention.
6. The Public are informed, that should Ticket-holders not be able to attend the Concert personally, they may give away their Tickets of admission to the Concert, and retain their Number-Ticket, which will entitle them to any Presents that may fall to their corresponding numbers. At the same time, H. Distin begs to state that it is not absolutely necessary that a Subscriber should give away his Ticket, if he cannot attend the Concert, as he will, at any rate, be entitled to a chance of gaining one of the 100 Presents; and he may know the result the day after the Concert, by applying to H. Distin for a printed list of the Presents drawn, and the numbers gaining them.
7. The Concert will take place at the Princess's Concert Room, and one week's notice of the Evening will be given by advertisement in the "Illustrated London News" and "Sunday Times," as soon as the Subscription is filled up.

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N.B.—Any of the Subscribers wishing to have a Seat reserved for themselves, can do so by paying One Shilling additional.

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